

AWAKENING FROM THE CALIFORNIA DREAM



Private property, Lake Tahoe, 1988. (Photo by Robert Dawson.)

No state's history offers as many ominous illustrations of the relationship between energy use and economic health, or provides so many warnings of the dire need for effective land- and water-use planning or alternative transportation, as that of California. *Awakening from the California Dream: An Environmental History*, CERA's travelling version of photographer Robert Dawson's and historian Gray Brechin's recent exhibit produced by the Oakland

Museum of California, brings these lessons to full light. It is the first exhibit of its kind devoted to California's environmental history.

From romantic, nineteenth-century landscapes to stark photographs of polluted rivers, empty lakes, and depleted farmland, *Awakening from the California Dream* examines the changes that have taken place in California's environment over the past 150 years. Haunting images and lively interpretive panels take visitors

through time from a California of pristine natural beauty, through an era of damage inflicted by mining, agriculture, energy production, and urbanization, to a hoped-for better future through the largely grassroots efforts of communities working to reverse environmental crises.

CERA and the Oakland Museum of California are also coordinating efforts to create K-12 curricular materials for use with the exhibit. Brechin and Dawson's large-format book, *Farewell Promised Land: Awakening from the California Dream* (University of California Press, Berkeley) also accompanies the exhibit (see excerpt on page two).

CERA (California Exhibition Resources Alliance) is the Council's community-based partnership of more than 30 museums, libraries, and other cultural institutions that collectively draw an audience of 200,000 visitors and reach 46 of the state's 58 counties. *Awakening* will open June 5, 2000, at the Old Courthouse Museum in Santa Ana and is projected to continue travelling to over a dozen sites throughout the state during the next three years (see *Calendar*, page four). For more information on the exhibit or other CERA programs, contact CERA coordinator Lisa Eriksen in CCH's San Francisco office.

SLOW FARMING AND THE STORIES THAT BIND US

By David Mas Masumoto

Editor's note: Former CCH Co-chair David Mas Masumoto delivered the following remarks as part of his Walter Capps Memorial Lecture at last fall's Federation of State Humanities Councils conference. The lecture series was established to honor the late Congressman Walter Capps, who, in his 33-year-long tenure as professor of religious studies at UC Santa Barbara, wrote 14 books and created a nationally-known course on the Vietnam War; he was also a member of CCH for six years, its chair for three, and a chair of the Federation from 1983 to 1985.

*David Mas Masumoto has also served on CCH's board for six years, and as co-chair (with Isabel Alegria) for the past three. He is a farmer and the author of seven books, including *Epitaph for a Peach: Four Seasons on My Family Farm* (1995) and *Harvest Son: Planting Roots in American Soil* (1998), from which he quotes in the following excerpt.*

I am a farmer. With that in mind, I want to tell you a little bit about my farm and about stories that I have to share with you. I'll begin by reading a little about the peach that I grow:



David Mas Masumoto with his father and mother, Joe T. and Carole Y. Masumoto, on the family farm.

"Sun Crest is one of the last remaining truly juicy peaches. When you wash that treasure under a stream of cooling water, your fingertips instinctively search for that gushy side of the fruit. Your mouth waters. You lean over the sink to make sure you don't drip on yourself. Then you sink your teeth into the flesh and the juice trickles down your cheeks and dangles

on your chin. This is a real bite, a primal act, a magical sensory celebration announcing that summer has arrived."

That's the kind of peach that I grow. But there's only one way you can grow that peach: You have to grow it slowly. I believe, however, that there is a generation that has grown up with fast food. And it

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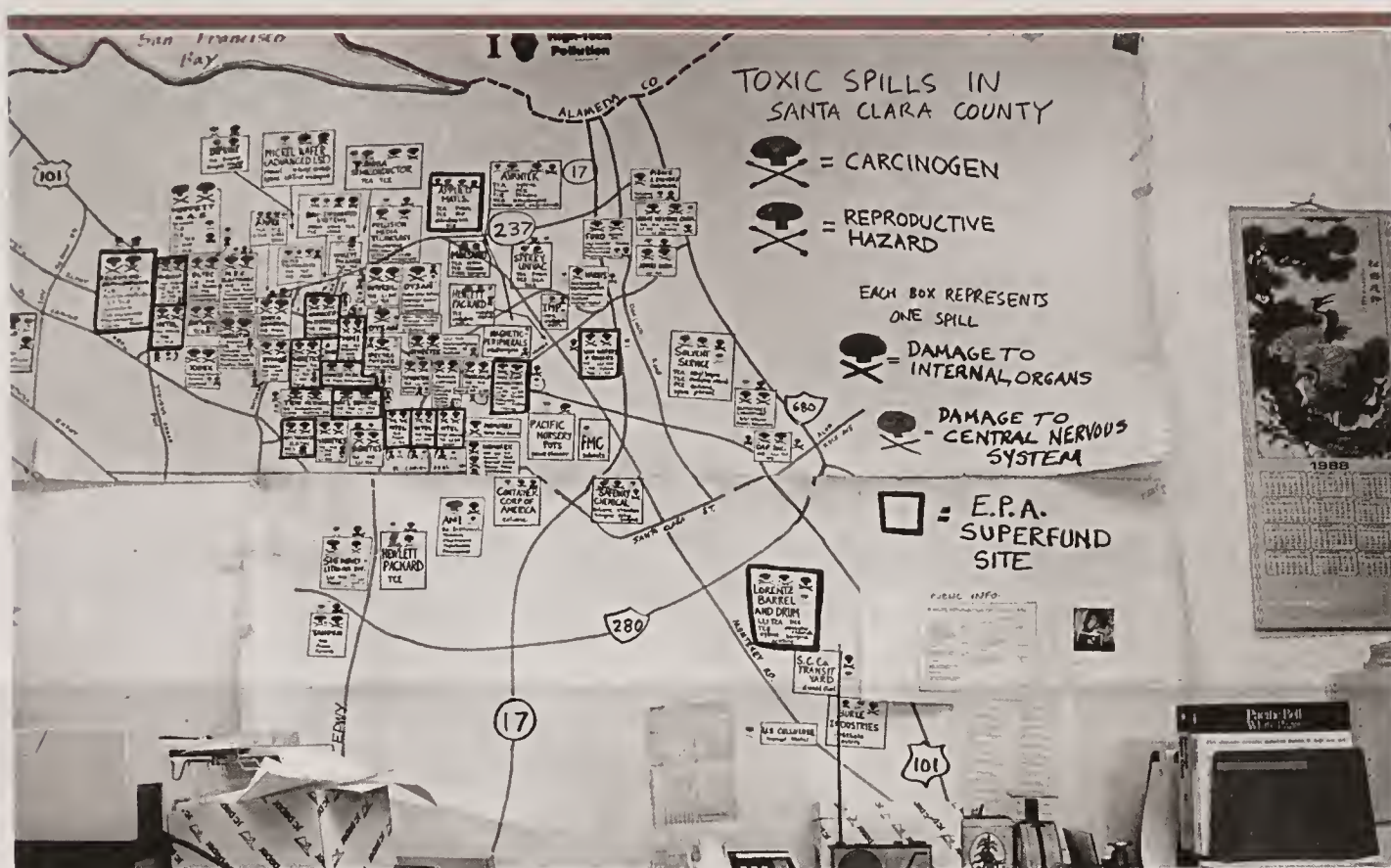
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"WE ARE NOT FARMERS..."



Map of toxic spills in Santa Clara County, including San Jose, California. This area has the highest concentration of EPA Superfund Cleanup Sites in the nation. (Photo by Robert Dawson. ©1989, from the California Toxics Project.)

By Gray Brechin

(Excerpted from *Farewell Promised Land: Awakening from the California Dream*. Reprinted by permission of University of California Press.)

The [California] landscape resembles farming about as much as a Ford assembly plant resembles a crofter's cottage. That is why agriculture is called California's leading *industry*, and why we commonly strip it of the suffix "culture" and dub it agribusiness....

Agribusiness, it is often said, is the means for transforming petroleum into food. It is hardly surprising, then, that some of the largest farmers are oil companies whose auxiliary branches produce field chemicals. To a degree to which few consumers are aware, cheap and plentiful food depends on cheap and plentiful fossil fuel and hydroelectricity. Energy drives water down the canals and over the mountains; it runs the machines that plant and harvest the fields, the pumps that keep them wet or dry, the processing factories that preserve and ready food and fiber for the market, and the trucks and jets that deliver those products to global markets. Moreover, energy synthesizes the fertilizers that force soil to continue yielding after its natural fertility has been exhausted.

Agribusiness also needs water, however, and that resource is likely to expire before the oil does. In 1993, the Department of Water Resources (DWR) released a sobering report showing water demand rising far faster than the available supply. It predicted, even in wet years, a chronic, growing, and man-made drought as the state's population climbs from 30 million to an estimated 49 million by the year 2020; it suggested that California's environment would continue to decline as diversions starve it of water.

For a state so long addicted to the fantasy of perpetual growth, and to the concept of soil as real estate, such a sobering analysis could not stand in the way of tradition. A few months after the DWR report and under intense pressure from real estate and construction lobbies, the state legislature defeated a bill requiring local governments to identify sources of water before permitting developers to build.

The DWR report may ironically have helped to spur urban growth, for developers and environmentalists were quick to point out that 85 percent of the state's captured water is devoted to farming and a mere 15 percent to cities and industries. The conclusion was obvious to some that California had, in fact, plenty of water for both growth and the environment if agriculture would simply reduce its demands. Diligent conservation measures combined with an end to government farming subsidies, claimed proponents of "water marketing," would enable growers to sell their water at a profit to thirsty cities....

Ninety years after Congress passed the Reclamation Act, 21 water agencies supplying more than 35 million western city dwellers formed a new lobbying group to get water from farmers. The Western Urban Water Coalition thus made a historic break in the traditional alliance between California's urban water districts and agribusiness. The former's developer-dominated boards had long made common cause with powerful growers to drive through public works such as the [Central Valley Project] and the [State Water Project]. By 1992, however, the West had become so citified that its voters had the clout needed to make whatever changes were necessary to produce yet more cities. The cities themselves had

grown to the point that few Californians knew much about where their food came from before it appeared in supermarkets and fast-food franchises. Surely, they reasoned, it would keep coming, and be as cheap as ever.

And so, for all the bravado about the state's leading industry—about the billions of dollars that it adds to the economy and the miracles of production and technical ingenuity that it has accomplished—California's farming is on the way out, as the rising value of its soil produces more in lot sales than in cotton, cattle, or almonds. A linear city of shopping malls, housing developments, and office parks

spreads along Interstate 80 from the Bay Area to Sacramento and beyond, and another along Highway 99 from Sacramento to Bakersfield on the east side of the San Joaquin. New cities of hundreds of thousands are slated for the dry west side of the San Joaquin as well, fed by Interstate 5 and the California Aqueduct and owned by some of the largest corporations and wealthiest families in California. Travelers flying between the Bay Area and Los Angeles can see them at night as webs of light coalescing on the dark plain below. Such cities will permanently bury much of the state's remaining, and best, farmlands. They will be hard pressed, however, to find water uncontaminated by salts, selenium, and chemicals left behind by the previous owners. As they grow larger, they will ensure that in a serious drought environmental guarantees will be canceled. Water going to any uses other than cities will be turned off at the dam, finishing off the last of the wildlife and the remaining orchards.

Despite the growing concentration and mechanization, many farmers remain intensely devoted to agriculture as a way of life; they want to pass it on, and they bemoan the changes coming. Of the 82,000 farms in California, 66,000, or three-fourths, produce only 5 percent of the state's farm products and thus classify as small. But the shift toward urbanization was made inevitable by the prevailing attitude toward soil brought by the miners. "We are not husbandmen. We are not farmers," said an agribusiness spokesman quoted by Paul Taylor in *An American Exodus*, the book on which he collaborated with his wife, Dorothea Lange, in 1939. "We are producing a product to sell..."

SEND US YOUR PROJECT TESTIMONIAL!

by James Quay
Executive Director

Recently I was speaking with a museum curator I hadn't seen for years, and in catching up, he told me that an exhibit the Council had funded years ago had gone to the Baseball Hall of Fame in Cooperstown, NY, and that part of it was now part of the permanent exhibit there. After a CCH-funded project is completed, its director always sends a "final" report telling us how many people participated in the project and other indices of success, but very often "final" reports aren't "final." Projects beget new ideas, new perspectives, new projects, and sometimes new organizations, and we never know.

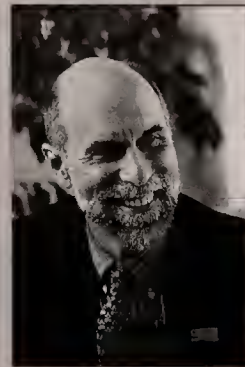


Photo by Jason Dwy

We'd like to know. This is the Council's 25th anniversary year and we'd like to take advantage of the new technologies to collect some old memories. Send us your testimonials about your favorite CCH-funded project

and the effect it had on you as a participant or project director. Did it somehow change you, change your organization? Change your community? We'd like to hear from you—just a few sentences will do.

Send them by any medium you wish.

You can e-mail it to me

at jquay@calhum.org, call me at 415/391-1474, or send me a note to CCH Stories, 312 Sutter Street, Suite 601, San Francisco, CA 94108. Thanks for sharing. I look forward to hearing from you.

SLOW FARMING AND THE STORIES THAT BIND US

Continued

suddenly occurred to me that if they have grown up with fast food, they must assume this food comes from fast farming. I farm slow, because I grow slow food.

On my farm, I take my time. I farm it gently. I work with nature, and I want to contrast this with industrialized farming. Industrialized farming produces commodities. They seek for uniformity; they grow for a marketplace that judges by their eyes only. You have factories in the fields where price dominates. But I farm slow.

I bring all this up because I think in the humanities we have parallels with slow food and slow farming. We live in a world where speed is beginning to dominate everything. "Just in time" translates to "action without thought." We live in an economy where things are mass-marketed, where we have quick sales and fast returns, instant gratification. We live in a political system where we live sound byte by sound byte. Image is everything. Culturally, we're beginning to have a world where entertain-

The role of humanities in community life is... to be a counter-vailing force to the speed of our society.

ment dominates. If you look at the entertainment world, they target passive audiences, where the public is almost told not to think, where the public increasingly relies on gatekeepers who tell them which is the good book to read, the good movie to see, and those not to see. We bowl alone, we surf alone, and we create virtual communities, where we think semi-colons are just good for e-mail winks.

However, most of the humanities—and what I think we in this room as humanities councils and committees do—is by its very nature slow. And slow is okay; slow is fine. At the heart of the humanities, I feel it necessarily includes that slow ingredient of life, that human spirit to reflect. The role of humanities in community life is, I think, to be a countervailing force to the speed of our society. It's okay to go wonderfully slow. As we "Proclaim the Humanities," which is the theme of this conference, I think it's important to have a vision of the whole. And I think part of that vision is to be able to see parts of your life that are in the past and in the future. I'm going to read a passage from *Harvest Son* that talks about this:

"A grape vine grows only by annual accrual, punctuated by the annual rite of pruning. I add to a living timeline, shaping and cutting, only to return the next year to discover new growth and patterns. It takes years to learn

how to prune a grapevine, to grow accustomed to the diverse growth and changes. But I can respond to history by leaving healthy wood, for my best pruning works with the past in order to shape the future. Now I understand why they call these cultural practices. Good pruning is not a science; it's the art of working with a living entity, an annual sojourn to a familiar place with the intention of returning to that place again and again. But it goes beyond the physical structure of a vine. The ghosts of many pruners live before me in my fields, for this is the place where generations reside."

Few occupations work with the intention of returning to that place again and again. The humanities work that way, though, because it's slow. It's an important element of what we do.

By slow, I don't necessarily mean it's endless discussion, though. I don't ponder a tree for an hour before I start pruning it. Farming doesn't work that way. However, I may take the time to walk around that tree, to understand the whole growth, the shape of that tree, before I start pruning. It's the trust that I have in my own skill, to prune, to shape, and I trust I'll get a harvest. I think that's something that humanities and farming also have. We have to trust ourselves that there's going to be a harvest later on with the projects that we produce.

Humanities are done right when they are done slowly. When I write about my farms, I talk about the peaches that I grow. Now I begin to describe these peaches as microbrewed peaches, like microbrews that have shaken up

Continued on page seven.

MOTHEREAD/ FATHERREAD, L.A. REACHES MORE FAMILIES

MOTHEREAD/FATHERREAD, the Council's inter-generational family literacy program that works as a partner with nonprofit family service and educational agencies, has reached a record number of 2,290 families—an overall 25 percent growth in the number of families served over the previous year.

In 1999, the L.A.-based program's 77 facilitators (20 of whom were trained just last year) conducted an unprecedented 100 parent groups, serving a total of 1,469 parents. In addition, MOTHEREAD's 26 partner agencies have provided the MOTHEREAD/FATHERREAD program to 64 additional service sites, including schools, Head/Even Starts, Heathy Starts, and programs for teen parents and parents in substance abuse recovery.

Partial funding for MOTHEREAD/FATHERREAD, L.A. has most recently been provided by the Los Angeles Times Fund and the Bank of America Foundation as part of its partnership on behalf of *Reading by 9*.



Joe Linton, left, who coordinates the monthly river walk for Friends of the Los Angeles River, leads a group from Cesar Chavez Park in Long Beach to the wetlands at the mouth of the river. (Photo by Craig Fujii/Press-Telegram.)

WALKERS REDISCOVER L.A. RIVER

The Los Angeles River continues to run from one end of the L.A. Basin to the other. It also occupies a central place in the region's culture: Since 1938 it has been seen primarily as a flood control channel and repository of treated, reclaimed water, but more recently, with interest in urban greening, "smart growth" strategies, and habitat restoration, the River is making a comeback.

The Council-funded "Re-envisioning the Los Angeles River" project includes a series of gatherings between September 1999 and June 2000 to help rediscover and re-imagine what the River has been, is, and could be. One such event was Dec. 19, 1999, when the Friends of the Los Angeles River took a stroll to explore how the waterway's revitalization could contribute to their community's life.

"The public sort of thinks of it as a concrete ditch," said Joe Linton, a River friend, "but if they can see it in its imperfection, they can fall in love with it and get involved in making it better."

The walk ended at the Golden Shore Marine Reserve Wetlands. There, two of the river-walkers expressed disappointment at the wetlands' poor ecology; another, however, was impressed that he could spot 20 varieties of birds in the area, including pelicans, herons, egrets, and coots.

"Some people saw it half-empty, some half-full," Linton said.

See *Humanties Calendar*, page four, for upcoming events. For more information on the Friends of the L.A. River, go to www.folar.org

(Excerpts and photos reprinted by permission of the Press-Telegram.)



Goldie the dog takes the lead on one of the monthly L.A. River walks, each of which features a different part of the 52-mile waterway. (Photo by Craig Fujii/Press-Telegram.)

CCH AT THE L.A. TIMES FESTIVAL OF BOOKS

Southern California *Network* subscribers are invited to join the Council at the third annual Los Angeles Times Festival of Books, the weekend of April 29-30, on the UCLA campus.

Southern California's premier "celebration of the written word" will feature readings, book

signings, panel discussions, children's events, demonstrations, and performances. Literary superstars Sherman Alexie, Frances Fitzgerald, Joyce Carol Oates, Susan Sontag, and George

Plimpton are just a few of the more than 400 authors scheduled to appear. They will be joined by more than 350 exhibitors—among them, the California Council for the Humanities! Stop by our booth to chat or pick up information

about CCH programs.

All events are free, but tickets for readings and

panel discussions are required. For more information about the festival, contact the hotline 1-800-LATIMES, ext. 7BOOKS, or visit www.latimes.com/events/fob/

Los Angeles Times
FESTIVAL OF BOOKS

HUMANITIES

SPRING Calendar

The public humanities programs and exhibits listed on these two pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at www.calhum.org/calendar.html.

EXHIBITS

- Mar. 1 – Jul. 23** "Historic Cemeteries: California's Outdoor Museums" explores cemeteries in their religious and cultural contexts through photographs, artifacts, and stories of the buried. Weds.—Sun., 11 a.m.—4 p.m. Folsom History Museum, 823 Sutter St., Folsom. 916/985-2707.
- Mar. 3 – Apr. 7** "The River's Course: Historical Sources and Contemporary Revisionings" brings together work of several photographers with contrasting views of the L.A. River. Part of the Re-envisioning the L.A. River project. Weingart Gallery, Occidental College, 1600 Campus Rd., Los Angeles. (323) 259-2566.
- Mar. 13 – Apr. 10** Photographs featuring the many faces of Ukiah just before, during, and following the war years, accompanied by quotes from oral histories and interviews. Part of The Good War project. Ukiah Civic Center, 300 Seminary Ave., Ukiah. 707/463-6200.
- Mar. 15 – May 10** "Overland: The California Emigrant Trail, 1841-1870" is a CERA-sponsored exhibit of contemporary images of the pioneer trails juxtaposed with excerpts from pioneer writings. McHenry Museum, 1402 1 St., Modesto. 209/491-4317.
- Mar. 15 – May 17** "Venice, California: Reflections 1955-2000." Images of local photographers focusing on Venice's post-WWII development and growth as a multicultural community. See events (below) for accompanying programs by humanities scholars/culture bearers. Opening reception Mar. 15, from 6-8 p.m. Venice Abbot Kinney Memorial Library, Venice.
- Apr. 6 – May 22** "In This Land." Thirty photographs by Matthew Black alongside oral history captured by Samuel Orozco, explore contemporary rural life in California's Great Central Valley. Merced County Courthouse Museum, 21st and N St., Merced. 209/723-2401.

Apr. 8 – June 3 "Votes for Women: Unfinished Business" chronicles women's struggle for political equality in the U.S. Sonoma County Museum, 425 7th St., Santa Rosa. 707/579-1500

Apr. 10 – June 2 Photographs featuring the many faces of Ukiah just before, during, and following the war years, accompanied by quotes from oral histories and interviews. Part of The Good War project. Mendocino County Administration Building, 501 Low Gap Rd., Ukiah. 707/463-4441 for more information.

Apr. 29 – June 22 The Visions and Versions: Living Lives in the East Valley project presents a historical mosaic of California's east San Bernardino Valley through the words, photos, and voices of participants in the Redlands Oral History Project. The opening night presentation: "Speaking of the Past: Remembrance and Reflections on a Citrus Town." A.K. Smiley Public Library, 125 W. Vine St., Redlands. 909/798-7565. Satellite exhibits will be held in Redlands Mall, Redlands Community Center, H.G. Clement Middle School, Crafton Hills College, The Grove High School, San Bernardino City Library, and Claremont Graduate University.

June – Aug. 2000 "The Faces of Fruitvale" photography exhibit will be displayed along International Boulevard in Oakland. 510/534-6900.

June 1 – Dec. 15 Natural disaster, urban ruin, supernatural intervention—the thematic obsessions of seventeenth century Italy resemble the visions of Hollywood films and provide a framework for examining the history of illusionism in "Entertaining Disaster: Special Effects in Venice and Hollywood." Museum of Jurassic Technology, 9341 Venice Blvd., Culver City, 90232. 310/836-6131.

June 5 – July 31 "Awakening from the California Dream" includes Robert Dawson's photographs and Gray Brechin's texts explore the history behind and the possible hopes for averting California's environmental crises. Old Courthouse Museum, Santa Ana, P. O. Box 4048, Santa Ana, 92702-4048. 714/834-3703.



Lake Moola sign, Valhalla Trailer Court, West Sacramento. From the Awakening from the California Dream exhibit. (©1993. Photo by Robert Dawson.)

June 14 – Sept. 11 "Gold Fever! Untold Stories of the California Gold Rush" is the Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, adapted from the Oakland Museum's major "Gold Fever!" exhibit; additional displays about the era's impact on the Yucca Valley area. Hi-Desert Nature Museum, 57116 Twentynine Palms Hwy., Yucca Valley, 760/834-3703.

June 17 – Aug. 12 "Votes for Women: Unfinished Business" chronicles women's struggle for political equality in the U.S. Corona Public Library-Heritage Room, 650 South Main Street Corona, 91720. 909/736-2386.

July 8 – Aug. 26 "Chachapoyan Voices" focuses on the modern inhabitants of the Chachapoyan region of Peru and their encounters with a Californian exploratory party who has repeatedly traveled to the area gathering information. Hayward City Hall.

EVENTS

Apr. 27 – June 1 Letters across Time/Cartas a Través del Tiempo. Bi-lingual (Spanish-English) reading, study, and writing group on personal stories and local history. Taught by Maria Melendez and Francisco Aragon, poets and teachers at UC Davis. Part of the Winters Tales project. Thurs. (six sessions), 6-8 p.m., St. Anthony's Catholic Church, Winters. 530/795-3173

May 2000 A community forum in Loleta (Wiyot) is part of the Living Biographies project. 707/445-0813.

May 1 Café au Lait will be screened followed by a discussion led by Patty Seleski, Vicki Golich, and Alyssa Sepinwall, all of whom teach at CSU Santa Monica. Part of the Film for Thought: The Global Tide film series, which facilitates discussions about film depictions of global migration. 6:30 p.m. California Center for the Arts, Escondido, 340 North Escondido Blvd., Escondido. 760/839-4138.

May 3 Arthur Verge lectures on Pacific Islanders and life-guarding history as part of the "Venice, California: Reflections 1955-2000" photography exhibit. 6:30—8:30 p.m. Venice Abbot Kinney Memorial Library, Venice.

May 4 Visions and Versions: Living Lives in the East Valley presents a historical mosaic of California's east San Bernardino Valley through the words, photos, and voices of participants in the Redlands Oral History Project. Clement Middle School hosts Robert Gonzales' multimedia presentation "Visions for Your Time." H.G. Clement Middle School, 501 East Pennsylvania Ave., Redlands.

May 6 A "World of Art" Family Workshop. Ethnomusicologist Brad Shank leads an instrument-making workshop, demonstration, and discussion of the *mbira*. Part of the Music in the Life of Africa project. 1 p.m.-4 p.m. UCLA Fowler Museum of Cultural History, Los Angeles. 310/825-9672.

May 7 As part of the Bagel Brunch Lecture Series offered by the Valley Cities Jewish Community Center, Paul Von Blum will discuss the traditions in the visual arts that link Jewish themes with broader social concerns in a presentation entitled, "Jewish Visions: Social Conscience in the Visual Arts," focussing on the work of such artists as George Segal, Barbara Bachheimer, and Art Spiegelman. 10 a.m. Valley Cities Jewish Community Center, 13164 Burbank Blvd., Sherman Oaks. 818/786-6310.

May 7 Robert Schwemmer and Linda Bentz will lecture of the fascinating history of junks built in California in the 19th century. Part of the "Floating Treasures from the East" exhibit at the Maritime Museum of Monterey. 1 p.m. 5 Custom House Plaza, Monterey. 831/372-2608.

May 8 Coming to Winters: The Japanese Contribution to Central Valley Agriculture. A talk by Isao Fujimoto, lecturer, Dept. of Asian American Studies, UC Davis, with family stories told by Winters residents. Part of the Winters Tales project. 7:30 p.m. Winters Branch Library, 201 First St., Winters. 530/795-4955.

May 9 Visions and Versions: Living Lives in the East Valley presents a historical mosaic of California's east San Bernardino Valley through the words, photos, and voices of participants in the Redlands Oral History Project. Grove High School hosts Robert Gonzales' multimedia presentation "Visions for Your Time." 11511 Nevada St., Redlands. This site also features a smaller exhibit on the citrus industry and citrus labor.

May 13-21 The Goleta Community Heritage project offers a series of architectural tours (bicycle, walking, virtual/Web, and driving) associated with Preservation Week Events. 805/681-4407.

May 13 A Special "Mother's Day" Celebration. UCLA graduate student and dancer Joy Chase will lead a rhythm and dance workshop which incorporates lessons of African culture. Part of the Music in the Life of Africa project. 1 p.m.-4 p.m. UCLA Fowler Museum of Cultural History, Los Angeles. 310/825-9672.

May 13 In conjunction with the "Arte y Estilo: The Lowriding Tradition" exhibit, the Lowriders in Art and Popular Culture panel discussion explores the interweaving of Mexican American history and the evolution of lowriding styles. 1-4 p.m. Petersen Automotive Museum, 6060 Wilshire Blvd., Los Angeles. 323/964-6347.



Francis Lockhart, member of the Sherwood Valley band of Pomo Indians, shares WWII memories with Kate Magruder in *The Good War* project. (Photo by Evan Johnson.)

May 17 Preview performance of "The Good War," at the Ukiah Playhouse, 7 p.m. Part of The Good War project. 1041 Low Gap Rd., Ukiah. 707/462-1210.

May 18-28 As part of The Good War project, performances of "The Good War" at the Ukiah Playhouse. Thurs. 7 p.m., Fri. and Sat. 8 p.m.; Sun. matinee 2 p.m., 1041 Low Gap Rd., Ukiah. 707/462-1210.

May 20 As part of The Good War project, afternoon public lecture by scholar Dan Markwyn. 4 p.m. Ukiah Playhouse, 1041 Low Gap Rd., Ukiah. 707/462-1210.

May 20 As part of the Goleta Community Heritage project, a family photo day at the Historical Society. 805/681-4407.

May 21 Musical Instrument Making Workshop. Percussionist Kevin O'Sullivan will present a musical survey of African musical instruments and lead a workshop in which participants create their own instruments using recycled materials. Part of the Music in the Life of Africa project. 1 p.m.-4 p.m. UCLA Fowler Museum of Cultural History, Los Angeles. 310/825-9672.

May 21 Ghanaian concert parties are explored in a lecture and video presentation with scholar and filmmaker Kwame Braun, followed by a drum and dance concert led by Kobla Ladzekpo and the Zedonu African Music and Dance Company. Part of the Music in the Life of Africa project. 2 p.m. UCLA Fowler Museum of Cultural History, Los Angeles. 310/825-9672.

May 27 As part of The Good War project, afternoon lecture by Roger Lotchin. 4 p.m. Ukiah Playhouse, 1041 Low Gap Rd., Ukiah. 707/462-1210.

May 31 The Japanese American Historical Society of San Diego screens *The Day the Devil Wept*, followed by a scholarly panel; focussing on the development and post-war settlement of the Japanese American community in San Diego. 6:45 p.m. San Diego Public Library, 820 E St., San Diego. 619/527-7855.

June 2000 Inter-tribal forum on traditional and historical games and sports (Hoopa). Part of the Living Biographies project. 707/445-0813.

June 2000 "Phoenix in Fruitvale" program will feature poet June Jordan and scholars Jose Arredondo, Charlie Chin, and Michael Clark. Part of the Faces of Fruitvale project. 510/534-6900.

June 3 Public forum entitled "Homes and Buildings in Goleta: How We Live in Southern California" with Greg Hise, John Buttney, and Michael Adamson as speakers. Part of the Goleta Community Heritage project. 805/681-4407.

June 4 The City of San Fernando presents Dr. Guadalupe Castro DelaRosa's "Mantilla o Rebozo? The Myth and the Reality," a lecture/slide show that explores the diverse cultural traditions of Hispanic California as manifest in traditional female attire. 5:30-9 p.m. Casa Lopez Adobe, 1100 Pico St., San Fernando. 818/898-1290.

June 10 "Celebrating Multicultural Cross-overs: Flamenco Music and Dance" consists of two lecture-performances that demonstrate the multicultural evolution of Flamenco. 9 a.m. Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles. 323/857-6000. 4 p.m. Japanese American Museum.

June 12 Coming to Winters: Mexican Migration to Central California. A talk by Kevin Johnson, associate dean, UC Davis School of Law, with family stories told by Winters residents. Part of the Winters Tales project. 7:30 p.m. Winters Branch Library, 201 First St., Winters. 530/795-4955.

June 15 Public lecture. Part of the Entertaining Disaster: Special Effects in Venice and Hollywood exhibit (see above). Museum of Jurassic Technology, 9341 Venice Blvd., Culver City, 90232. 310/836-6131.

July 2000 Community forum in Elk Valley (Tolowa). Part of the Living Biographies project. 707/445-0813.

July 2000 "Fruitvale's Friendly Ghosts: Antonio Peralta and Maria Antonia Galindo" will look at the Peraltas and their influence on the early development of the Fruitvale neighborhood. Features historian Mary Jo Wainwright and novelist Lucha Corpi. Part of the Faces of Fruitvale project. 510/534-6900.

July 13 Public lecture. Part of the Entertaining Disaster: Special Effects in Venice and Hollywood exhibit (see above). Museum of Jurassic Technology, 9341 Venice Blvd., Culver City, 90232. 310/836-6131.

July 20 & 27 Goleta business weekday lunchtime tours led by Old Town Goleta Culture project and culture bearers. Part of the Goleta Community Heritage project. 805/681-4407.

July 22 Scholar/performer Kate Magruder portrays Dame Shirley, author of vibrant, first-hand accounts of life in the California gold fields, in a CCH "History Alive! Chautauqua!" program. Place and time TBD in conjunction with "Old Miner's Day" celebration. 909/866-0163.

Humanities News

CCH Board to Meet in Sacramento in June

The California Council for the Humanities' next quarterly board meeting will be held in Sacramento on June 9, 2000. For additional information, please contact the Council's San Francisco office at 415/391-1474.

New Council Chair: Mary Curtin

Riverside civic leader Mary Curtin was sworn in as chair at the Council's recent retreat in San Diego. Ms. Curtin rejoined the Council in 1996 after serving an earlier term (1984-88). Her work in the humanities spans more than three decades, and includes service on the board of the Federation of State Humanities Councils and as a founding member of the Inland Empire Education Foundation, Humanities Division.

Curtin will serve a two-year term; she succeeds co-chairs Isabel Alegria and David Mas Masumoto.

Council Welcomes New Staff



Christie Diedrick accepted the position of development assistant this past January. Ms. Diedrick, who works in CCH's San Francisco office, is pursuing a double major in women's studies and psychology, and will receive her B.A. this spring from San Francisco State University. Prior to coming to CCH, she was a recruiting assistant with McKinsey & Company of San Francisco.

Sara Jaffe became CCH's new office assistant in the San

Francisco office this past February. Ms. Jaffe graduated in May 1999 with a B.A. in English and American studies from Wesleyan University, where, during her junior year, she was personal assistant to Annie Dillard during the author's stay as writer-in-residence. Prior to her move to San Francisco last November, she was a research assistant for Children's Television Workshop in New York.



Grant Proposal Workshops Offered

The Council's program staff conducts proposal-writing workshops for people interested in applying to the Council's grant program for the funding of public humanities projects, including lectures, exhibits, reading-and-discussion groups, film festivals, conferences, and symposia. The next deadline for major grants is October 1, 2000.

All proposal-writing workshops are free, but advance registration is required as space is often limited. When calling the office nearest you, please also request and read the current 2000 *Grant Guidelines and Application Materials* before attending the workshop.

In Los Angeles:

Lancaster Public Library—Apr. 27, Thurs., 10:30 a.m.—12:30 p.m.

Los Angeles: California African American Museum—May 12, Fri., 10:00 a.m.—12:00 noon

Santa Monica Division of Cultural Affairs—June, TBA

Santa Barbara Public Library—July 13, Thurs., 2:00 p.m.—4:00 p.m.

San Luis Obispo Arts Center—July 14, Fri., 10:00 a.m.—12:00 a.m.

Santa Ana: Old Courthouse Museum—Aug., TBA

For reservations and the latest information on times and locations, call program officer Felicia Kelley at 213/623-5993.

In San Diego:

San Diego: Malcolm X Library and Performing Arts Center—TBA

Call Amy Rouillard, program officer, at 619/232-4020 for reservations or more information.

In San Francisco:

No workshops are currently scheduled for the San Francisco area. For information on future workshops, contact Re-Cheng Tsang, program officer, at 415/391-1474.

New Grant Guidelines Available April 1

The Council will issue its new grant guidelines by April 1, 2000. To receive a copy of the complete, printed guidelines, contact CCH's administrative office in San Francisco at 415/391-1474. Grant guidelines and application forms will also be available for download from www.calhum.org

Correction

The editor wishes to correct an error which appeared in the Winter 2000 issue (Vol. 22/No. 1) of *Humanities Network*: In the photos appearing in "California Indian Storytelling Alive and Well" on page nine, poet and Native American Literature instructor Georgiana Sanchez (Chumash) was mistakenly identified as educator, writer, and activist Genny Seely (Wiyot).

Radio and the Voices of the Humanities

David K. Dunaway, Humanist in Profile

David K. Dunaway is a Professor of English and Professor of Communications (Adjunct) at the University of New Mexico. His radio documentary *Aldous Huxley's Brave New Worlds*, funded in part by CCH, was nationally distributed by Public Radio International and won numerous awards. He has also worked on television and film documentaries, including the Academy Award-winning *Atomic Café*, and has published five volumes of history and biography. His Ph.D. is from UC Berkeley, the first degree the institution ever issued in the field of American studies, which combines history, literature, and music with folklore and oral history.



(Photo by David Ewing.)

For me, *speaking* the humanities is the heart of what I do in my corner of the meeting of these disciplines. My interest is in finding ways to have the many voices of our many cultures presenting their understanding of the world and their experience in their own words. It has always seemed to me that the process of collecting the oral past of a people and then sealing it off in a library in the form of monographs and dissertations does no service to the larger community of "orality" and actually may have some negative effect in breaking the chain between what is told and what is heard, between "orality" and "aurality." In traditional societies—those not heavily mediated by mass culture—the fragile connection between listening to people and hearing what they have to say about the community's past is alive. But just as in certain sensitive environmental areas, a seemingly small devastation can affect an entire ecological chain, so the process of losing touch with the part of our culture that is told traditionally has a way of deracinating us from what I think of as the considerable stream of noncommercial, traditional, and family-oriented oral tradition.

Radio was of course the first broadcast medium, and the image of large families and even whole floors of apartment buildings gathered around the radio in the early days created a template, to some extent, for how we understand radio. There's a very important difference between radio and other forms of broadcast media. Radio is not an explicit medium. Radio, particularly documentary radio, is a form that requires the listener to participate in the construction of the images that are drawn from it. And, so, when someone listens to one of my broadcasts, they're actually engaged in what I call the "radio-graphic process," by which they people what they hear with the persons who surround them. And they give form to the history and literature that is presented by imagination. When I think about the audience for humanities media, I am reminded of those chance encounters that individuals have with radio. It flows 24 hours a day, and in its best moments it has this magical capacity to evoke deeper responses than its sister media, because of the "radio-graphic imagination"—it forces you to make your own pictures and in some ways is a more intense emotional encounter, because no one has filled in all the pictures. My training is devoted to all history and folklore, the *voices* of the humanities. And, frankly, if you really value those voices and the tradition they represent, you do better to work in radio than television.

Currently, Dunaway is working on the CCH-funded radio documentary *Across the Tracks: The Route 66 Story*, to be presented nationally on the weekend of July 4, 2001, close to the 75th anniversary of Route 66.

The project will be a blend of interviews, sound effects, music—modern and archival—and readings from literature and history. Today, it takes three interstates to cover Route 66 in its journey from Chicago to Los Angeles. California has some of the longest stretches, particularly through the Mojave, where I-40 and Route 66 diverge. But Route 66 is "America's Mother Road," as John Steinbeck called it. It is threaded throughout Southern California so deeply that there are literally millions of people who drive along its path every day, to and from work, to buy a pair of shoes at the mall, who never suspect that they're driving on Route 66 and never make a connection between that glorious past of what may be the world's most famous road and their daily lives. The railroads set a template for Route 66 and provided its grades, its destinations, its watering holes. And out of this synergy of railroad and road came one of the transportation corridors that made California great.

David Dunaway is looking for audio from Route 66 to add to *Across the Tracks*. He needs well-recorded archival sound from any era, including traffic noises and interviews with individuals significant to the early days of Route 66. Dunaway can be reached at the Department of English, University of New Mexico, Albuquerque, NM 87131-1106, or at dunaway@unm.edu.

—INTERVIEW BY MELISSA MORRONE

Membership and Development News

A TIME FOR THANKS...

The board and staff of the Council gratefully acknowledge the following organizations and individuals whose generosity over the past year has brought extraordinary public programs to growing numbers of Californians in every part of the state.

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REGRET TO INFORM AVAILABLE FOR FILM & SPEAKER PROGRAMS

To commemorate the 25th anniversary of the ending of the Vietnam War (April 30, 2000), the Council is making mini-grants available for film-and-speaker discussions based on Barbara Sonneborn's award-winning *Regret to Inform*.

Sonneborn's CCH-funded film, which grew out of the combat death of her first husband, Jeff Gurvitz, in the Vietnam War, received an Academy Award nomination, won two major awards at Sundance, and was recently aired on PBS's *P.O.V.* series. An unwavering look into the deep, long-lasting effects of war, *Regret to Inform* brings together women who lost loved ones on both sides of the Vietnam

conflict. Their voices, and the many-layered truths of their stories, gently forbid viewers to look at the costs of war in anything but human terms (see www.regrettoinform.org).

Through its *Film & Speaker Program*, the Council offers mini-grants of up to \$500 to defray the cost of presentations; it provides access to over a dozen award-winning films on California's most challenging issues and connects applicants with qualified scholars who will lead insightful, engaging public discussions. To find out more on how to apply for a *Regret to Inform* discussion grant, or CCH's *Film & Speaker Program*, contact the CCH office nearest you.

SLOW FARMING ...Continued

the industrial beer industry. Let me elaborate a little: most peaches that you find in most supermarkets have been bred to have shelf-lives of about four years. Their red lipstick color is designed to blind consumers. I call these Spam peaches where price drives consumers. But my microbrew peaches have that taste of family that can't be duplicated. It's distinctively local. And it's a process that I plan on having be complex, and I want it complex because it can't be copied.

Passion drives me with my hope that there will be a loyal following for these peaches. These peaches fit a marketplace for people longing for flavor and taste. I do know there is that marketplace and, wonderfully, people are willing to pay for that peach. But at the heart of my microbrewed peaches are stories. It's not simply a good-looking

peach. It goes beyond that. And I think the same could be said for humanities projects, because through your work, you create microbrewed stories. They're often intensely local, have high community ownership, and the human voice matters.

Humanities work well when we crate micro-brewed stories rich with the regional flavors and the complexity and diversity of our different parts of our nation and our different communities. These are stories that take time to be told and understood. They are grown slowly....

I'm honored to be the first Walter Capps Memorial Lecturer. What I have learned is that Walter grew up in Nebraska and worked on farms for summer jobs—he knew those voices and stories. Walter practiced slow humanities. He would have liked slow farming.

CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures, and values. They inform the conversations that are vital to a thriving democracy. They provide a context for people to understand one another. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council's mission is to lead in strengthening community life and fostering multicultural understanding throughout California, through programming which provides access to the texts and insights of the humanities. The Council is an independent state affiliate of the National Endowment for the Humanities (NEH), and operates as a public-private partnership rather than as a governmental agency.

From 1998 until 2000, the Council will encourage and develop compelling public programming commemorating the events that led to the founding of the state of California 150 years ago and examining the continuing impact of those events today. The Council's own "Rediscovering California at 150" programs include "History Alive! Chautauque" presentations featuring portrayals of major figures of the era; the creation of the anthology, *Gold Rush! A Literary Exploration* (in partnership with Heyday Books) and reading and discussion groups focusing on that anthology; a traveling Gold Rush museum exhibition (commissioned from the Oakland Museum); and a California Sesquicentennial grants program.

Council programs also include the California Exhibition Resources Alliance (CERA), which provides a means of sharing exhibits and programming among members of a network of smaller museums; Matheread, a family reading program in Los Angeles; and the California Humanities Network, a two-year community history and resource project supported by the James Irvine Foundation.

In addition, the Council conducts a competitive grants program. Since 1975, it has awarded more than \$13 million to over 2,000 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics significant to California.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals.

Major grant proposals are due on April 1 and October 1. Quick Grants - pre-proposal planning grants, mini-grants, film-and-speaker grants - are accepted on the first day of each month. Interested non-profit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

Page proofs for this publication were created on equipment donated by Apple Computer.

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NEXT PROPOSAL DEADLINE: October 1, 2000

Proposals must conform to the 2000 Grant Guidelines and Application Materials. Send 14 copies to the San Francisco office by the due date.

HUMANITIES

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